781

HANDEL AND HAYDN SOCIETY

BOSTON
SYMPHONY HALL
Miscellaneous Concert

FEBRUARY 9, 1913

NINETY-EIGHTH SEASON
SEVEN HUNDRED AND EIGHTY-FIRST CONCERT

Sunday Evening
February Ninth 1913
at 7.30 o'clock

CHADWICK'S

Phoenix Expirans

GOUNOD'S

Gallia

ROSSINI'S

Stabat Mater

MR. EMIL MOLLENHAUER, *Conductor*
MR. H. G. TUCKER, *Organist*

Soprano, MRS. CAROLINE HUDSON-ALEXANDER
Alto, MME. SCHUMANN-HEINK
Alto, MISS ADELAIDE GRIGGS
Tenor, MR. PAUL ALTHOUSE
Bass, MR. FREDERIC MARTIN

Boston Festival Orchestra
MR. J. W. CROWLEY, Principal

Chickering Pianos used exclusively by the Handel and Haydn Society

GEORGE WHITFIELD CHADWICK

BORN IN LOWELL, NOVEMBER 13, 1854

PHOENIX EXPIRANS

LATIN HYMN, AUTHOR UNKNOWN

Composed in 1891. Produced at the Springfield Festival May 5 1892. First performance by the Handel and Haydn Society Nov. 5 1893. The present performance is the second.

CHORUS

Tandem audite me,	Hear me my plaints repeat,
Sionis filiæ:	Daughters of Zion sweet,
Aegram respicite:	Look on this drooping soul
Dilecto dicite:	With loving words condole.
Amore vulneror:	Wounded with love I lie,
Amore funeror.	And slain by love I die.

SOPRANO SOLO AND CHORUS

Fulcite floribus	Let flowers their strength impart
Fessam languoribus:	Unto this wearied heart;
Stipate citreis	Strew round me citrons cold;
Et malis aureis:	Cover with fruits of gold
Nimis edacibus	Serving the funeral pyre,
Liquesco facibus.	I with its heat expire.
Huc odoriferos,	Bring the sweet smelling spray,
Huc soporiferos	Plants soporific,
Ramos depromite:	Branches for flames expose,
Rogos componite:	And funeral pyres dispose
Ut phœnix morior,	For as the Phœnix dies
In flammis orior.	I from the flames shall rise.

QUARTET

An amor dolor sit,	If pain love may be,
An dolor amor sit,	Or love pain may be,
Utrumque nescio:	I do not care to know
Hoc unum sentio,	This thing alone I know:
Blandus hic dolor est	Mild is the pain to me,
Qui meus amor est.	Sweet is the love to me.

CHORUS AND SEMI-CHORUS

Quid amor crucias?	Why love dost thou torment?
Aufer inducias:	Show that thou canst relent.
Suavis tyrannus es:	Sweet is thy tyranny
Momentum annus est:	The years, how swift they fly!
Tam tarda funera	How slow are death's alarms,
Tua sunt vulnera.	How slowly come thy harms.

CHORUS

Jam vitæ flumina	Burst thou thy bonds, O soul;
Rumpe, O anima,	Stretch to the vital goal.
Ignis ascendere	Flame burning to ascend,
Gestit et tendere	Heart yearning for the end,
Ad cœli atria:	Soar to the heav'nly dome,
Hæc mea patria.	To thy paternal home.

SOLO

Die Allmacht . . . . . *Schubert*

MME. SCHUMANN-HEINK

CHARLES FRANÇOIS GOUNOD

BORN AT PARIS JUNE 17 1818. DIED AT PARIS OCTOBER 18 1893

GALLIA

"Gallia," so called from the ancient Latin name of France, was composed by Charles Gounod at the close of the Franco-Prussian war, when his country was conquered by the Germans, and his beloved Paris was in the hands of the invader. He could find no words better suited to express the depths of his feeling than those of the mournful prophet.

This is the fourth performance of the work by the Handel and Haydn Society. First time February 9 1902.

CHORUS

Solitary lieth the city, she that was full of people!
How is she widowed! she that was great among nations,
Princess among the provinces, how is she put under tribute!
Sorely she weepeth in darkness, her tears are on her cheeks,
And no one offereth consolation, yea, all her friends have betrayed her,
They have become her enemies, they have betrayed her.

SOPRANO SOLO AND CHORUS

Zion's ways do languish, none come to her solemn feasts:

SOPRANO SOLO

All her gates are desolate; her priests sigh, yea, her virgins
are afflicted and she is in bitterness.

CHORUS

Is it nothing to all ye that pass by?
Behold, and see if there be any sorrow that is like unto my sorrow;
Now behold, O Lord, look Thou on my affliction;
See the foe hath magnified himself.

SOPRANO SOLO AND CHORUS

Jerusalem, Jerusalem, O turn thee to the Lord thy God,
O turn thee, O turn thee unto thy God.

. . . Intermission of ten minutes . . .

GIOACHINO ANTONIO ROSSINI

BORN AT PESARO FEBRUARY 29 1792 — DIED AT PARIS NOVEMBER 13 1869

STABAT MATER

HYMN written by JACOBUS DE BENEDICTIS, 1268 English version by General JOHN A. DIX, 1867 Music composed 1832 and 1841. Produced at Paris 1842. Thirty-first performance by the Handel and Haydn Society. First time February 26 1843 at the Melodeon.

INTRODUCTION. *Andantino Moderato*

CHORUS. QUARTET

STABAT MATER dolorosa
Juxta crucem lacrimosa,
Dum pendebat Filius.

NEAR THE CROSS the Saviour bearing
Stood the Mother lone, despairing,
Bitter tears down falling fast.

AIR. *Tenor*

CUJUS ANIMAM gementem,
Contristantem et dolentem,
Pertransivit gladius.

WEARIED was her heart with grieving,
Worn her breast with sorrow heaving,
Through her soul the sword had passed.

O! quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!
Quæ mœrebat, et dolebat,
Et tremebat, cum videbat
Nati pœnas inclyti.

AH! how sad and broken-hearted
Was that blessed mother, parted
From the God-begotten One!
How her loving heart did languish
When she saw the mortal anguish
Which o'erwhelmed her peerless Son.

DUET. *Soprano. Mezzo Soprano*

QUIS EST HOMO qui non fleret,
Christi matrem si videret
In tanto supplicio?
Quis non posset contristari,
Piam matrem contemplari
Dolentem cum filio?

WHO could witness without weeping
Such a flood of sorrow sweeping
O'er the stricken mother's breast?
Who contemplate without being
Moved to kindred grief by seeing
Son and mother thus oppressed?

AIR. *Bass*

PRO PECCATIS suæ gentis
Vidit Jesum in tormentis,
Et flagellis subditum,
Vidit suum dulcem natum,
Morientem, desolatum,
Dum emisit spiritum.

FOR our sins she saw Him bending
And the cruel lash descending
On His Body stripped and bare:
Saw her own dear Jesus dying,
Heard His spirit's last out-crying
Sharp with anguish and despair.

RECITATIVE. *Bass.* CHORUS

EIA MATER, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac ut ardeat cor meum,
In amando Christum Deum
Ut sibi complaceam.

GENTLE MOTHER, love's pure fountain!
Cast, oh! cast on me the mountain
Of thy grief that I may weep;
Let my heart with ardor burning,
Christ's unbounded love returning,
His rich favor win and keep.

QUARTET

SANCTA MATER, istud agas,
Crucifixi fige plagas
Cordi meo valide.
Tui Nati vulnerati,
Jam dignati pro me pati,
Pœnas mecum divide.
Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.
Virgo virginum præclara,
Mihi jam non sis amara;
Fac me tecum plangere.

HOLY MOTHER, be thy study
Christ's dear image scarred and bloody
To enshrine within my heart!
Martyred Son! whose grace has set me
Free from endless death, oh! let me
Of Thy sufferings bear a part.
Mother, let our tears commingle,
Be the crucifix my single
Sign of sorrow while I live:
Let me by the Cross stand near thee,
There to see thee, there to hear thee,
For each sigh a sigh to give.
Purest of the Virgins! turn not
Thy displeasure on me—spurn not
My desire to weep with thee.

CAVATINA. *Mezzo Soprano*

FAC UT PORTEM Christi mortem,
Passionis fac consortem,
Et plagas recolere.
Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem Filii.

LET me live Christ's passion sharing,
All his wounds and sorrows bearing
In my tearful memory.
Be, ye wounds, my tribulation!
Be, thou Cross, my inspiration!
Mark, O blood, my Heavenward way.

QUARTET. *Unaccompanied*

QUANDO CORPUS morietur,
Fac ut animæ donetur
Paradisi gloria.

Come then, Death, this body sealing,
To my ransomed soul revealing
Glorious days in Paradise.

AIR. *Soprano.* CHORUS

INFLAMMATUS et accensus,
Per te, Virgo, sim defensus,
In die judicii.
Fac me cruce custodiri,
Morte Christi præmuniri,
Confoveri gratia.

THUS to fervor rapt, O tender
Virgin, be thou my defender
In the dreadful Judgment Day.
With the Cross my faith I'll cherish;
By Christ's death sustained I'll perish,
Through His grace again to rise.

ELIJAH

EASTER SUNDAY MARCH 23 1913

7.30 P.M.

Soprano, MRS. GRACE BONNER WILLIAMS
Alto, MISS HELEN ALLEN HUNT
Tenor, MR. DAN BEDDOE
Bass, MR. EARL CARTWRIGHT

THIRD LIST OF CONTRIBUTORS TO THE SITE FUND

Certificates bearing the seal of the society, in two series, A representing one dollar and B five dollar contributions, are offered to friends of the society in order to raise a fund for the purchase of a suitable site for the proposed Handel and Haydn Building. There has been previously acknowledged a total of $1768.79.

SERIES A

Miss Lillian H. Bacon
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Miss Edith G. Burton
Mr. Richard Cosby
Miss Angeline Dinsmore
Mr. Ernest M. Dodd
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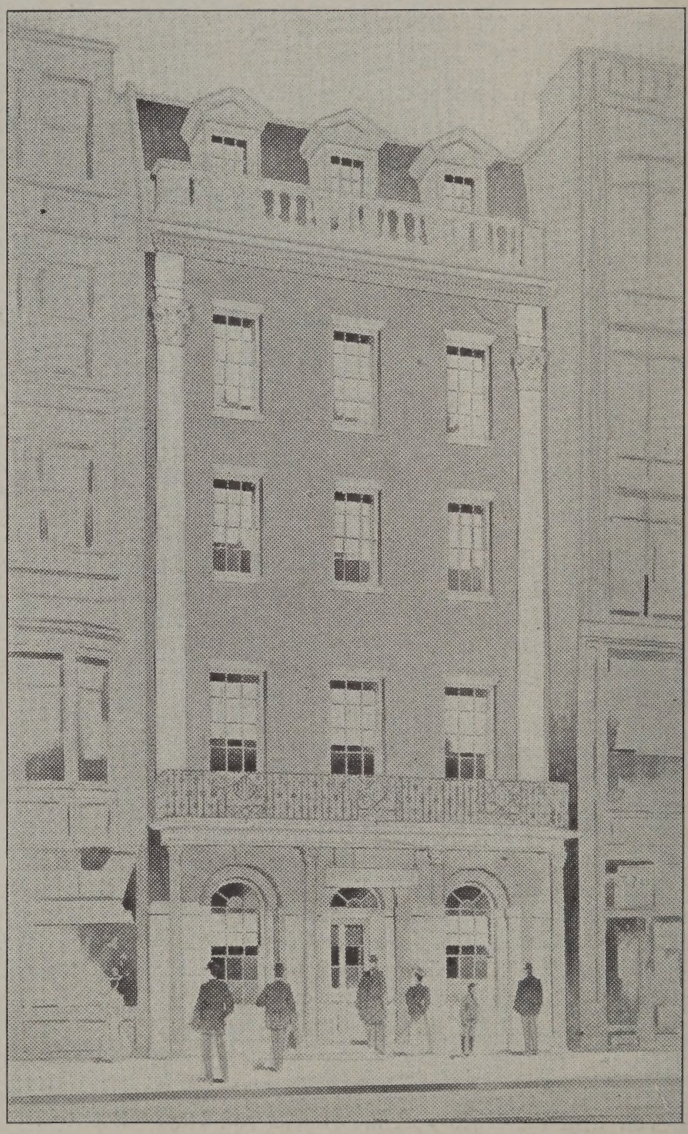
Lists of contributors will be published until sufficient money has been raised to accomplish the purpose of the certificates. Checks payable to The Handel and Haydn Society and sent to Pres. William F. Bradbury, 369 Harvard Street, Cambridge, will be acknowledged by the return of certificates of the number and series called for.

Vol. I. of the History of the Handel and Haydn Society from 1815 to May 1890, and also No. 1 of Vol. II. from May 1890 to May 1897 including lists of the concerts and of the officers from May 1890 to May 1912 written by W. F. Bradbury are on sale at C. O. Thompson & Co.'s Music Store, A and B Park St.

CHICKERING BUILDING

169 TREMONT STREET, *Opposite* THE COMMON



NEW RETAIL WAREROOMS OF **Chickering Pianos**